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FOLKLIFE CENTER NEWS

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January 1980 *Volume III, Number 1*

PROPOSED HISTORIC PRESERVATION LEGISLATION

The end of 1979 saw a stirring of legislative initiative in Washington, D.C., pertaining to the broad field of historic preservation, with two major bills—the "National Historic Preservation Amendments of 1979" (H.R. 5496) and the "National Heritage Policy Act of 1979" (S. 1842)—being introduced to amend existing preservation legislation.

In September Congressman John F. Seiberling of Ohio introduced H.R. 5496 in the House for himself and several dozen cosponsors. The bill contains a provision for examining "intangible elements of our cultural heritage," specifically including "folklife and folkways." It calls for a report to Congress, to be prepared in consultation with the American Folklife Center, outlining recommendations for legislative and administrative actions to encourage the continuation of "the diverse traditional historic, ethnic, and cultural activities that underlie our American heritage."

Key features of the proposed legislation include the creation of a Historic Preservation Agency which would combine in one Federal entity the preservation activities of the Advisory Council on Historic Preservation and the Interior Department's Heritage Conservation and Recreation Service. The Historic Preservation Fund, which would be administered by the new agency would be reauthorized at $150 million per year through 1989, with several new provisions made for distributing Fund monies at the state and local level, in accordance with a detailed distribution formula. A limit of $50,000 would be set on development grants for any single property for any one year. Further, a Building Arts Foundation, housed in Washington's historic Pension Building, would be instituted to collect current and historic documents on the building arts, foster education and training activities in the trades and crafts related to historic preservation,

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St. Ann's Roman Catholic Church, Woonsocket, R.I. This photograph and those on pages 4 and 5 were made by Henry Horenstein and are part of the documentation of the Rhode Island Folklife Survey.

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FOLKLIFE CENTER NEWS

a quarterly publication of the

American Folklife Center

at the

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Director's Column

I have just returned from a meeting in Geneva of the Working Group on the Intellectual Property Aspects of Folklore Protection, jointly sponsored by UNESCO and the World Intellectual Property Organization. The auspices under which the meeting was held reveal a rise in the level of seriousness with which the nations of the world are beginning to regard the issue of protecting their folk cultural traditions. The Working Group consisted of folklorists, administrators of national cultural programs, representatives of artists' organizations, and specialists in copyright law. Our deliberations ranged from the broadest discussions of concepts of "folklore" and "preservation" to the most minute analysis of possible legal provisions for recommendation to national legislatures.

We are not unfamiliar with these issues in the United States, where discussions of folklore protection generally fall into two categories. The first has to do with the relationship between collector and performer, giver and taker. A folklorist, let us say, records a song from a singer and publishes it for private gain. What ethical principles should guide his activities, and what are the corresponding rights of his informant?

But beyond the ethics of cultural professionals looms the second, and perhaps larger, category of debate: the rights of a traditional community to its traditional expression in the face of commercial exploitation. In this country Native Americans have been prominent in raising the fundamental issues of what might be called "folkright." Tribal representatives have repeatedly and insistently asked whether and how copyright law applied to Native American art and culture, and whether a tribe should not be entitled to a collective right to and responsibility for the dissemination of its collective cultural heritage.

The same concern has been expressed by the governments of a number of developing countries of the world. Since Bolivia passed a law in 1967 for the protection of its national folklore, there has been a growing international interest in "protecting folklore." The motives for such efforts among the nations of the world range from enriching national identity, to preventing or controlling economic exploitation of national traditions in the international commercial market, to insuring that outside researchers share the fruits of their field research with the nation, to preventing the physical removal of artifacts deemed a part of the irreplaceable national heritage.

I came away from the meeting feeling that whatever particular issue was being debated, an underlying idea was emerging slowly from the discussions which will prove of more fundamental consequence: the extension by law of the concept of intellectual property rights from individuals to traditional groups and societies, and the corresponding extension of legal protection from individual creativity to collective creativity. Whether this idea will eventually translate itself into legislation in various countries, and whether such legislation can protect "folkright" without infringing upon the vital dynamics of folklore itself, are questions for which the future holds the answers.

Thus it is that matters of concern to folklorists for many years are becoming

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public issues for international deliberation. All professional folklorists, and all other citizens who care about the nourishment of folk cultural traditions, should pay careful heed to the growing debate.

PUBLICATIONS CURRENTLY AVAILABLE

American Folklife Center—a brochure with general information on the American Folklife Center. Available upon request.

Arizona Folklife Survey—53-page directory of folk cultural resources found in the collections of libraries, universities, museums, cultural organizations, and private individuals throughout the state of Arizona. Available upon request.

Folklife Center News—quarterly newsletter. Available upon request.

Folklife and Fieldwork—25-page introduction to fieldwork theory and field study techniques, designed for the layman. Available upon request.

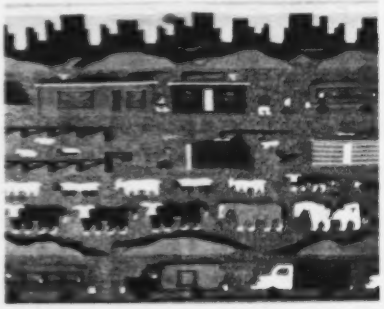
Coe, Linda, ed. *Folklife and the Federal Government: Activities, Resources, Funds and Services.* Publications of the American Folklife Center, No. 1, 147 pp; $2.75. For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. Order by stock No. S/N030-000-00091-9. Remittance must accompany order.

Inside Our Homes, Outside Our Windows: Photographs of Chicago Ethnic Communities—24-page catalog of photographic exhibition bearing the same name, displayed at the Museum of Contemporary Art in Chicago, August-September 1979; reproduces 15 images included in exhibit. Available upon request.

Paper-cut greeting card—original paper-cut designs by Magdalena Gilinsky, a traditional Polish folk artist. Colors: red, purple, orange, and blue. Packages of 12 assorted cards and envelopes, three of each design—$3.50.

Calf branding greeting card—roping calves for spring branding in Humboldt County, Nev.; Paradise Valley Folklife Project, 1978. Full color. Packet of six cards and envelopes—$2.75.

Contemporary Reservation Scene greeting card—reproduction of pictorial Navajo weaving by Bessie Taylor, Rock Point, Ariz. Full color. Packet of six cards and envelopes—$3.



Order cards from the Library of Congress, Information Office, Washington, D.C. 20540. Prices include postage. Orders must be prepaid.

FOLKLORIST APPOINTED TO MONTANA ARTS COUNCIL

Michael Korn was appointed folklorist at the Montana Arts Council in December 1979, filling a position created by the state legislature last year. Korn is a native of California and holds an M.A. in Intercultural and Folk Studies from Western Kentucky University. He conducted fieldwork preparatory to the Smithsonian's 1975 Festival of American Folklife, and was program assistant in the Regional American Program during the 1976 festival. For the last year and a half he has been Heritage Conservation Coordinator for the Barren River Area Development District in Kentucky, where he located and documented cultural resources, coordinated programs for historic and folklife preservation, and implemented environmental conservation procedures.

The Montana Folklife Survey, carried out during the summer of 1979 by the American Folklife Center and the Montana Arts Council, was designed to prepare a body of information to aid the Council's new staff member. Among the materials resulting from the survey are a report and recommendations, as well as an archive of field notes, lists of informants, sound recordings, and still photographs.

Korn's initial plans for the use of the materials include the organization of exhibitions in different areas of the state to bring the materials back to the communities from which they originated. Planning for a series of radio programs and possible phonograph records is also underway. He hopes eventually to help create a public archive on the state's folklife. A Montana folklife festival is projected, and the information already gathered will be used as the basis for more intensive research activities within the state.

THE ARCHIVE OF FOLK SONG: A RESOURCE FOR FOLKLIFE FIELDWORK

Not surprisingly, most scholars approach the Archive of Folk Song with archival questions in mind. They ask us, for example, what songs have been recorded in the United States that relate to railroading, what recordings we have that mention Georgia politician Joe Brown and his coal mine, or what might be the earliest appearance in print or on record of "I'm Sittin' on Top of the World." Although we take

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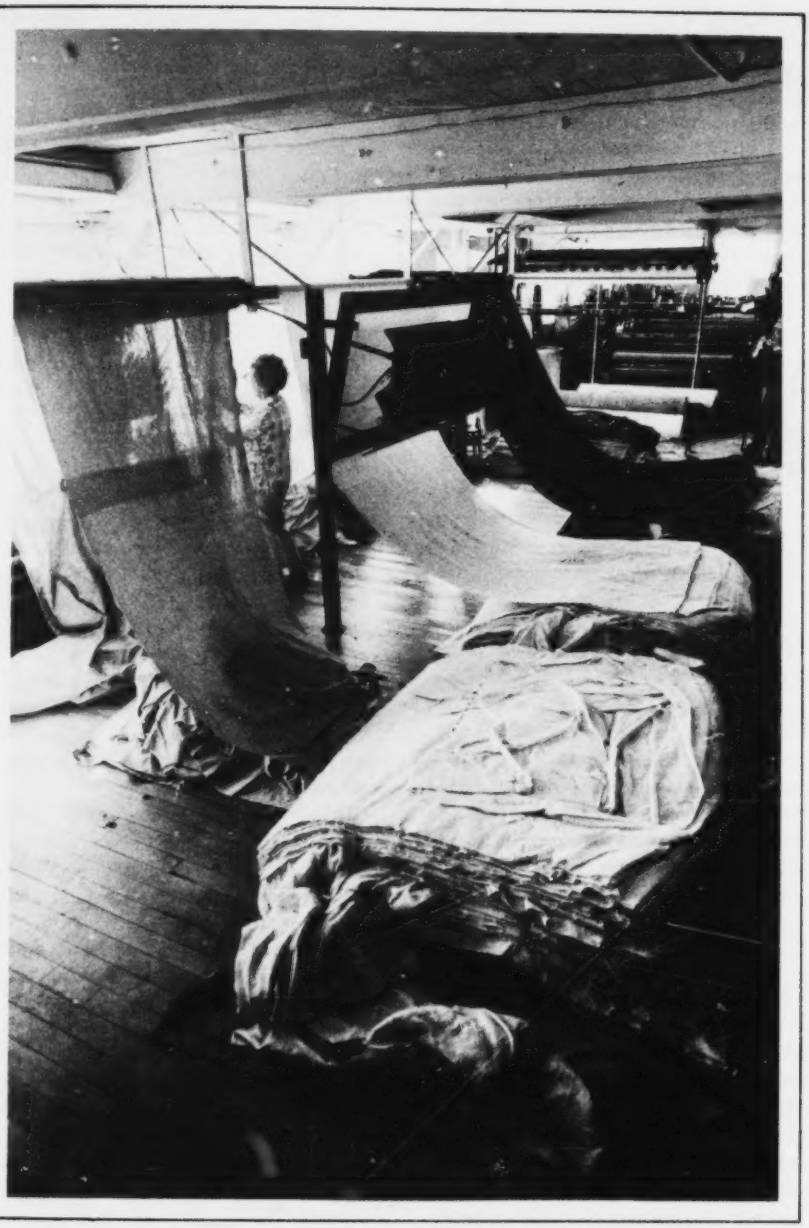
Rhode Island Portfolio
(Photos by Henry Horenstein).

Sand sculpture by Del Bonis, Matunuck Beach.

Manville bar.



Joseph C. Lafond weaving mill, Manville.

BOARD OF TRUSTEES MEETING

The Center's fall Board of Trustees meeting was hosted by the University of California in Los Angeles from October 22 to October 24. All private members and several Federal representatives were in attendance. During their stay, Board members and Center staff had an opportunity to tour several folklife-oriented collections and organizations on campus, including the Center for the Study of Comparative Folklore and Mythology, the John Edwards Memorial Foundation, several ethnic studies centers, and Board member Wayland Hand's collection, the Dictionary of American Popular Beliefs and Superstitions.

This was the last meeting presided over by Raye Virginia Allen as chairman; the Board elected Edward B. Danson as its new chairman and Janet Anderson as vice chairman. Mr. Danson of Sedona, Ariz., has been director of the Museum of Northern Arizona and president of their Board of Trustees. From 1958 to 1964 he served as a member of the National Park Service Advisory Board and since 1964 has been a member of the National Park Service Advisory Council. Janet Anderson, formerly of Oregon and presently from Claremont, Calif., was legislative assistant to Senator Mark Hatfield between 1969 and 1974 and assistant to the chairman of the National Endowment for the Arts from 1976 to 1977. In 1977 she received the National Jaycees Outstanding Young Person of America Award. She currently teaches art history at Pitzer College, Claremont, Calif.

In addition to general orders of business and meetings of the Board's standing committees, the session included several special presentations. Linda Degh of Indiana University gave a report on folklore and folklife programs of European institutions, based on first-hand observations made during a European trip extending from October 1977 to January 1978. She found that the current European approach to folklore is to connect it with today's social context, looking at all aspects of living traditions and modes of interaction. For example, studies are conducted on the total meaning of Christmas, both the traditions from the past and the ways in which people's lives change during the Christmas season today. European folklorists have also investigated such topics as tourism and how travel changes the life of those visited and of the visitor. Some have undertaken extensive studies of the widespread modern phenomenon of "folklorism," that is, the self-conscious adoption of or participation in traditions perceived as "folklore." Dr. Degh found that a number of folklorists pay special attention to social groups that meet regularly, dress in traditional costumes, and dance folk dances to regional tunes, or who recreate traditional forms of expression for festival presentations. Europeans often use a multi-discipline team approach for their studies, with work being coordinated among different professional fields.

Historic resources are also important on the European scene; archives and inventories of folklore materials exist in many of the countries, and scholars still stress that it is necessary to study the past in order to illuminate the present. Museums play a large role in helping to present folk traditions to the public and tend to be used as educational institutions more than as research or scholarship centers. Almost all European museums, archives, and academic study centers are state supported.

During her trip Dr. Degh found that scholars in Europe were looking forward to developing contacts with the folklife community in this country. Dr. Degh made two recommendations to the Board on means of fostering greater awareness of and cooperative activities with the European communities. She suggested that the Folklife Center help to arrange a meeting in this country of a small group of European and American scholars, and that the director of the Center visit Europe on a study trip.

A second presentation was made by Richard Dorson of Indiana University on his proposal that a sequence of regional folklife studies covering the entire United States be organized, and that a series of books based on the work be published. Prior to this presentation for the Board of Trustees, Dr. Dorson put forward his proposal at a conference on October 13-14, 1979, in Bloomington, Ind., cosponsored by Indiana University, the Smithsonian Institution, and the Folklife Center.

Dr. Dorson felt that there are two reasons for such an undertaking: There is now relatively little resource material available which provides primary data on the broad theme of American folklife; and the available material often fails to reflect new techniques and concepts in the field. Folklorists no longer simply look at folklore items and genres, but address a more complex body of materials, ranging from historical traditions to complete ethnographic contexts.

In the development of the project, a major consideration is the means of choosing regions for fieldwork sites. Dr. Dorson suggested looking at a map of the United States overlaid by grids that incorporate different regional relationships. For instance, a historical grid might outline regions like the 13 original states, the states which comprised the Northwest Territory, and the states of the Confederacy. Another grid, based on geographic characteristics, would outline the regions of the Great Lakes, the Gulf Coast, and the Atlantic Seaboard. An economic-commercial-agricultural grid would define the plains states, oil and coal producing areas, as well as regions of heavy industry. City grids could highlight entertainment centers, port towns, and industrial areas. Fieldwork sites might

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A VISIT WITH HELEN ROBERTS

In 1920 a young woman fresh from Columbia University made her first field trip to Jamaica. With notebooks and sharpened pencils in hand, she proceeded to write down melodies sung to her over and over again. One particular singer never sang a song twice in the same way; she said to him, "Wait until I get my recording machine, then we will have it down and I won't have to bother with this and get you to do it over and over." Weeks later the long-awaited Edison phonograph arrived, complete with cartons of wax cylinders. With obvious hesitancy, the old man sang into the machine. "Would you like to hear this?" asked the young researcher as she began to play the recording back. She still recalls the singer's thrilled response to the sound of his own voice coming from the machine, "Missy, you shore am God! You am the Lord Himself!" Thus began the fieldwork of Helen Heffron Roberts.

The Library of Congress possesses over 500 wax cylinders collected by Miss Roberts during the 1920s and 1930s, 400 of which she herself recorded in Jamaica, Hawaii, California, and New Mexico. At 91 she is one of the last surviving pioneers of ethnographic field documentation. On December 5, 1979, ethnomusicologists Maria La Vigna and David P. McAllester, both consultants to the Center's Federal Cylinder Project, visited Miss Roberts at her home in Hamden, Conn. These stories and remarks on her fieldwork experiences were recorded during that visit.

Miss Roberts' fieldwork incorporated what she termed the humanistic approach. "I did not approach my fieldwork from the standpoint of a scientist who was merely trying to get information. You make friends and there is a lovely feeling of friendship among you. If you can help them in any way you can, you should. You don't treat anyone as though they are something pinned on the wall. I always tried to let that humanistic element go into my work."

Early collectors faced many of the same problems fieldworkers are confronted with today. "You don't know the odds against which we had to work in order to get a nickel to do anything, to get someplace or to acquire the necessary equipment. It was challenging and satisfying, of course, when it all came out. Vastly satisfying." The available modes of transportation added additional hardships to fieldwork carried out in the early part of the century when there were no freeways or airstrips. Traveling by boat was at times precarious. "There was one boat we used to cross the Columbia River. It was made out of a log, hollowed out inside enough so that you could get in. The river was quite rapid and I was always fearful that I wouldn't reach the other side." While in Hawaii in 1923, Miss Roberts hired a small water craft to transport her from island to island. On one memorable trip, "we ran into a typhoon and nearly lost everything; that boat didn't amount to a row of pins!"

Helen Roberts photographed in California by ethnologist John P. Harrington in 1926. (Courtesy of the National Anthropological Archives, Smithsonian Institution).

One method of transporting her portable Edison phonograph and cartons of cylinders to remote regions was by horseback. "I would pack the cylinders in a basket tied to one side of the saddle. I hand carried the phonograph in one hand and drove the horse with the other, and heaven help me if the horse ever shied at anything along those mountain paths! But usually," Miss Roberts added, "there was a derelict, ramshackle car around that would take me somewhere."

Few ethnologists or anthropologists possessed the musical skills Miss Roberts had acquired during her career as a musician. While studying to be a concert pianist, Miss Roberts became interested in anthropology and archaeology after spending several summers visiting the Pueblos in the Southwest. "I decided to study at Columbia University with Franz Boas. 'With all your musical training, if you have the anthropological training, you will have the field to yourself,' he said. I realized how lucky I was to have had a complete musical education and the two fitted together so beautifully for this particular kind of work."

Since little research had been done before Miss Roberts' time, her cylinder collections reflect a wide spectrum of musical genres from various parts of the world. "I was trying to collect as much as I could. I obtained as much information about the individual, about his background or his tribe that was possible, knowing that few people were paying much attention to this kind of music. I tried to make good recordings for I knew it would have its day someday."

—Maria La Vigna

Folk Song

great pleasure in helping investigations of this sort, we would also like to emphasize the unparalleled resource offered by the Archive's collections for the preliminary research that is necessary to fieldwork and to the writing of proposals for field projects.

The folklore books, journals, and published recording collections of the Library of Congress are among the largest in the world, and their high points can be located in the Archive's reading room, which houses a reference

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Preservation

and create temporary and permanent exhibits.

The second bill, S. 1842, introduced by Senator Henry M. Jackson of Washington, grew out of studies conducted by the Department of the Interior, and incorporates the Administration's position on preservation policy. This bill does not fundamentally alter the emphasis on artifactual and architectural preservation found in the original preservation legislation of 1966. It does, however, broaden the categories of resources that may be listed on the National Register of Historic Places to include "networks, cultural landscapes, and neighborhoods."

The Jackson bill would reauthorize the Historic Preservation Fund at $150 million per year through 1983. Administration of the Fund and primary responsibility for implementing the provisions of the legislation would continue to rest with the Secretary of the Interior, with no specific provisions made for the distribution of the monies in the Fund. A National Register of Natural Areas would be instituted and maintained to list natural resources of national significance; participating states would name a Natural Heritage Officer as well as a state Historic Preservation Officer. Further, the current Advisory Council on Historic Preservation would be renamed the Council on Heritage Conservation, and its membership would be altered and expanded.

Hearings on both pieces of proposed legislation are expected to be held during the spring.

Board

be chosen on the basis of areas where several of these grids overlap.

The Board decided that the director of the Folklife Center should take part in the planning to explore further the possibilities for this "encyclopedia of American folklife."

The Center's winter Board meeting was held in Washington, D.C., on January 28-29, 1980.

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documentation and indexes, that the collection of the major works in the field. But research leading to fieldwork should not be confined to published sources. It is to the Archive's vast collections of unpublished recordings and manuscripts, and their complementary serious researcher should direct his or her attention. Through these resources, one can discoveer what has been collected where, when, and by whom. Indexes are available to look up titles, informants, collectors, geographical locations, languages, and to some extent, genres. Field recordings are also available for listening on an appointment basis.

Those who have visited the Archive for these purposes have gained a sense of who has been working in their areas of interest, what sorts of materials have been gathered, what fieldwork projects have been carried out, and what remains to be done.

For optimum results, researchers should plan to visit the Archive in their preparations for fieldwork. A limited amount of assistance, however, can be given through correspondence. In addition, a number of finding and descriptive aids have been prepared and can be mailed on request. An inventory of these aids is also available. The Archive is open weekdays (except national holidays) from 8:30 a.m. to 5 p.m. Correspondence should be addressed to the Library of Congress, Archive of Folk Song, Washington, D.C. 20540.

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FOLKLIFE CENTER NEWS

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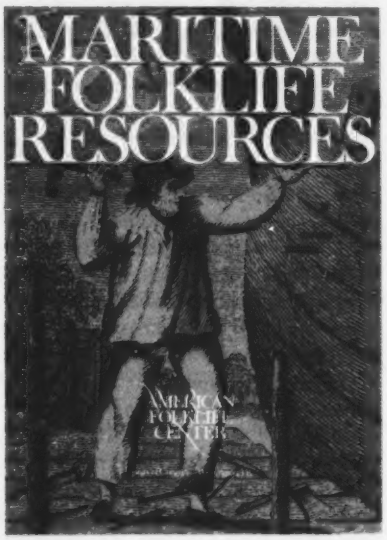
FOLKLIFE CENTER RESEARCH AND THE USE OF QUESTIONNAIRES

Since 1976 the American Folklife Center has experimented with mail survey questionnaires in collecting information relating to traditional culture in the United States. Thus far the Center's efforts—the Arizona Folklife Survey, the National Maritime Folklife Survey, and the Rhode Island Folklife Survey—have varied significantly in scope, region, and design. Final reports from two, the *Arizona Folklife Survey* and *Maritime Folklife Resources*, are currently available from the Center at no cost.

The Arizona Folklife Survey, assisted by Edward Bridge Danson of the Center's Board of Trustees, a longtime resident of Arizona, was addressed to 98 libraries, universities, museums, cultural organizations, and individuals within the state. It included an introductory statement on the nature of folklife studies and the activities of the Center, followed by questions about collection categories such as Artifacts, Print and Manuscript Materials, Sound Recordings, and Visual and Audiovisual Materials. Of the 50 respondents, 45 reported holdings in these categories.



The National Maritime Folklife Survey, mailed to approximately 400 organizations, gathered information on more specific subjects (scrimshaw, sea shanties, diaries) under related category headings (Artifacts, Verbal Arts, Other Materials Related to Life at Sea). It also requested practical information on the facilities and programs of each institution. Out of approximately 300 respondents, 172 reported holdings. The resulting directory of institutions and indexes to their holdings repre-

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ALAN LOMAX PREPARES PUBLICATION OF AFRO-AMERICAN MUSIC

During the summers of 1978 and 1979 Alan Lomax, former head of the Library's Archive of Folk Song, returned to southern fieldwork for the first time in 19 years. His project was to shoot a TV special on Afro-American folk culture in northern Mississippi, and thus to throw light on the origins of the blues, which flowered early in this area. To his distress he discovered that the rich stock of Black folk music which he and his father, John A. Lomax, had documented during the 1930s and 1940s had all but disappeared. Only the elderly remembered the classic Black traditions which had given rise to a world music. Since neither the schools nor the media gave time to Black folk traditions, Black youngsters knew little of the magnificient songs their forebears had created, songs that had sustained and entertained generations of Americans, and have by now been heard virtually around the world.

In response to this experience, Lomax returned to the Library of Congress in November 1979 to begin a project aimed at reevaluating the body of field recordings of traditional Black

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DIRECTOR'S COLUMN

In the last issue of *Folklife Center News* (III, 1, Jan. 1980) I shared some of my immediate reflections upon returning from a meeting in Geneva on the subject of the legal protection of folklore. Three months have now passed, and I have received enough inquiries about the subject to persuade me that others share both my interest and my perplexity. The impetus for protecting folklore, both nationally and internationally, is a deep-seated but inchoate concern or anxiety, which does not translate easily into clear-cut issues. Nevertheless, here is a taxonomy of the anxiety, thrown together for the nonce.

A. *Authentication.* Concern for authentication of folklife comes in various forms. Native Americans and West Africans unite, for instance, in decrying the replication of their traditional crafts in overseas factories, which mass-produce the items with cheap labor and flood the international market, including local markets in Nigeria or the American Southwest. Such replication constitutes not only an economic but a cultural and psychological threat to the authentic practitioners of traditional arts and to the traditional groups whose value those arts express. To take another example, the issue of authentication hovers about the frequently expressed complaint that outside researchers study and publish descriptions of traditional cultures and their practices without consulting the people being described. Though it sometimes appears that one person's information is another's misinformation, the worldwide anxiety about cultural misrepresentation is genuine; thus it is that this form of the authentication issue is often associated with calls for consultation.

B. *Expropriation.* The expropriation issue represents an anxiety about the removal of valuable artifacts and documents from their place of origin. The great museums of western civilization have heard for years the complaint that they have taken irreplaceable national treasures away from their homelands. I judge this concern to be still on the rise. But it is not limited to artifacts. I have heard fretting, within the United States and around the world, about photographs, motion picture films, sound recordings, and other documentary materials being created, then taken away from the original community, region, or country which is the subject of documentation.

C. *Compensation.* Even when the national and international circulation of a folk cultural item is a source of local pride, or when it is conceded that such circulation is inevitable and proper, there is wide-spread resentment of the fact that the individuals and communities whence the item originated are not compensated for their contribution.

D. *Nurture.* Although all the issues listed above seem to pertain to regulation of the circulation of folk cultural items outside their "native habitat," in fact the worldwide expression of concern about these issues is regularly accompanied by a parallel concern for maintaining the health and vitality of folk culture itself in the face of "modernization" and "internationalization" in the flow of commerce and culture. Protests about the external exploitation of folk cultural items, in short, almost always betoken a harder-to-express fear about the disruption of folk culture itself.

This classification is put forward hesitantly and may be improved upon. But I have found it helpful in sorting out my thinking, and it is clear to me that the impulse toward folklore protection must be sorted into its constituent strands of issues before there can be any hope for useful corrective actions.

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Alan Jabbour, Director, American Folklife Center

NEW CULTURAL DIRECTORY

On February 19 the Federal Council on the Arts and the Humanities announced the publication of *Cultural Directory II: Federal Funds and Services for the Arts and Humanities.* Research and writing for the book was directed by Linda Coe, author of the first cultural directory and of the Center's directory *Folklife and the Federal Government: Activities, Resources, Funds and Services.* Assisting Coe with this second cultural directory were Rebecca Denney, arts education coordinator and teacher, and Anne Rogers, a writer and Federal program consultant to colleges and universities. Anne Hartzell and Robert Peck coordinated the project for the Federal Council.

Cultural Directory II describes approximately 300 programs administered by 38 Federal agencies, providing detailed information on financial aid, employment opportunities, information services, technical assistance, training programs, research collections, and other forms of support available to individuals and groups working in the arts and humanities. Programs supporting forms of folk cultural activities are detailed in approximately 30 index entries grouped under the major headings "ethnic culture," "folk arts," "folklife," and "folklore." Listed under these headings are programs within agencies which are well-known for their assistance to and presentation of America's culture, including the National Endowment for the Arts, the National Endowment for the Humanities, the Smithsonian Institution, and the Library of Congress. Other programs highlighted in the directory fall within governmental departments and agencies more often associated with other missions. For example, the Cooperative Research Program of the Department of Agriculture grants funds to state agricultural experiment stations, land-grant universities, and other state institutions to plan and undertake research projects. Research conducted usually relates to the agricultural sciences, but studies on sociological aspects of rural life and economy or the role of the arts in rural development have also been funded. Examples of two recent projects conducted through this program are the examination of the history and themes of fairs and festivals and their relationship to community development in Louisiana, sponsored by Louisiana State University in Baton Rouge, and a history of German emigrants from Russia who settled in Colorado, sponsored by Colorado State University in Fort Collins.

In discussing ways in which the second directory differs from the first, Rebecca Denney underscored the greater readibility of the second due to the new format of entries which starts with a brief synopsis of what the program is and to whom it is directed, then continues with a full description. Another format change which has increased readibility is the elimination of page numbers, so that the only numbering is by section. Linda Coe emphasized the addition of programs which support the humanities as being the major difference in this second directory. This addition resulted in much broader coverage of programs related to American folklife which, as she observed, incorporates or integrates both the arts and the humanities. The coverage of agencies with a broad range of cultural responsibilities, such as the Library of Congress and the Department of the Interior, was also expanded to include more references pertaining to folk and ethnic culture. Coe attributes her heightened awareness of Federal programs supporting folk cultural expression, reflected in the second directory's entries, to her work on *Folklife and the Federal Government.*

Funding for the directory was provided by the National Endowment for the Arts, the National Endowment for the Humanities, and the Office of Education. The Smithsonian Institution Press is the publisher and distributor. Copies, priced at $7.75 plus 85¢ postage and handling, can be ordered from the Smithsonian Institution Press, P.O. Box 1579, Washington, D.C. 20013. Quantity discount rates are available. For further information, contact Anne Hartzell, Federal Council on the Arts and the Humanities, 202/456-6565.

NEW EDITIONS OF FOLKSONG RECORDS

The Library of Congress has issued new editions of some of the first recordings released from its Archive of Folk Song: *Anglo-American Ballads* (AFS L1); *Anglo-American Shanties, Lyric Songs, Dance Tunes, and Spirituals* (AFS L2); *Afro-American Spirituals, Work Songs, and Ballads* (AFS L3); *Afro-American Blues and Game Songs* (AFS L4); and *Ethnic Music of French Louisiana, the Spanish Southwest, and the Bahamas* (AFS L5). Produced in 1942 from selected field recordings made primarily in the southern United Staes by John and Alan Lomax, Herbert Halpert, and others, the series was originally issued as 25 shellac 78-rpm records in albums of 5 records each. Alan Lomax, then head of the Archive, edited the albums and wrote the accompanying brochures containing notes on the selections and transcriptions of the lyrics.

In 1956 the albums were re-issued as 5 LP recordings, direct transfers from the 78s issued 14 years earlier. The companion brochures, however, were not changed. Between 1964 and 1966 the 5 LP recordings were remastered from the original field recordings. The resulting LPs included an occasional "take" different from that on the original 78s, as well as complete versions of selections that had been excerpted earlier.

Although the selections on the new editions of AFS L1-L5 remain the same as when they were remastered, they

Continued page 7

VIDEO DOCUMENTATION AND FIELDWORK PROJECTS

The Folklife Center's field projects have stressed daily notes as the primary record of each fieldworker's activities, impressions, and discoveries. Sound recordings and still photographs are made whenever possible and, like fieldnotes, tend to reflect the work in its entirety; to study a project's picture file or its collected sound recordings is to form an accurate impression of the whole. The coverage from photographs and sound recordings can be comprehensive because these forms of media are relatively simple to make and not too expensive. The Center often adds a specialist still photographer to its field teams to assist with the most difficult aspects of photography—particularly candid coverage of human activities—but everyone takes at least some pictures.

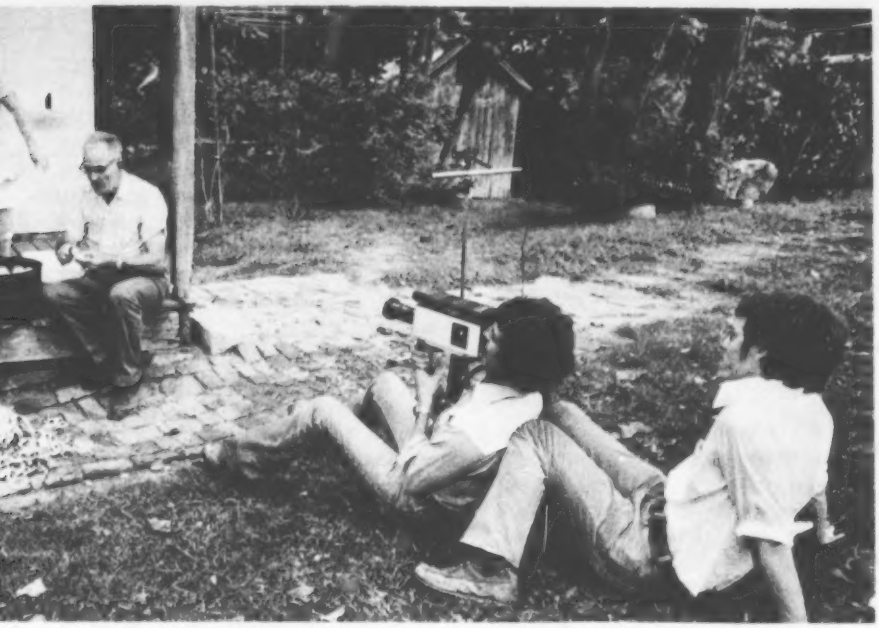
Videotape requires a different approach. Of course, certain phenomena lend themselves to motion documentation, but the creation of professional-quality video recordings requires time, effort, and skill. The most effective means to this end would be an additional person on the team to oversee the creation of videotapes. To date, other priorities have taken precedence.

The Center's projects in Georgia, the Blue Ridge, and Nevada, however, have experimented with video recording. Since the projects have not sought finished, edited programs as a goal, we simply gathered "footage" of certain phenomena. The tapes generally document demonstrations of dance, speech, children's games, and technological processes. They are special performances for the sake of the video recording—a sort of visual analog to the interview.

During the 1977 project in Georgia, folklorist Beverly Robinson surveyed Afro-American traditions in the region. She often watched children playing hand-clapping games, and we talked about how we might videotape them. Although we would have liked to make a recording "on the street" as the games occurred, that would have required two or three acclimating visits to a location, and our survey was too brief to permit such an investment of time. In addition, we wished to record particular games as "texts." In the end, Robinson, folklorist Tom Adler, and I decided to set up in as comfortable a place as we could find and solicit demonstrations.

The Center's modest color equipment tolerates neither contrasty nor dim light. Since the performers had dark skin, proper illumination was critical. We decided against trying to work outdoors in direct sun or "splotchy" shade and opted to erect four 1000-watt lights and transform a college dormitory lounge into an impromptu studio. Robinson located a dozen child-

Hambone performed by Johnny Park, Tifton, Georgia. This photo and the videotape of the game are part of the collections from the Center's 1977 South Central Georgia Folklife Project. (Photo by Beverly Robinson)



Veoma and Josh Easter, with temporary assistance from Wally MacNow, peel apples for drying as Terry Eiler (with camera) and Bob Fulcher videotape the process. Eiler was a member of the field team in the Center's 1978 Blue Ridge Parkway Folklife Project; MacNow and Fulcher visited the project and joined in. (Photo by Lyntha Scott Eiler)

ren, from four to seventeen, who performed games ranging from solo performances of "hambone" to rhyming games which involved mutual hand-clapping by three players. The footage consists of about 30 minutes of games and discussion.

During the Blue Ridge project several members of the field team visited the Josh Easter family in Surry County, North Carolina. The family was peeling and slicing apples for drying in their wood-fired drying shed. Terry Eiler, with help from Tom Adler, Bob Fulcher, and others, used the occasion to make a video recording in a fashion suitable for editing. Rather than stick to the relatively static frame we had used for the games, Eiler made shots with a variety of frames and camera angles; varied and complete coverage of such a process is ideal for later assembly in an edited montage. The Easter's work was repetitive, and Eiler was able to predict which kinds of shots would be needed and to judge when to make a close-up or to reverse the camera angle, as well as when to provoke an explanatory statement from one of the participants by means of a question. The final raw tapes look fine, but the Center has not yet had an opportunity to edit them.

Although small, the Center's collection of videotapes is satisfying, and we continue to look at them from time to time; field situations are then brought back with such immediacy that we wonder why we did not make more. The wish, however, is tempered by the memory of how hard it has been to find the time and energy to make these recordings during our rather hectic projects. And, as our communications with the public continue to take form as print publications, we have a deep appreciation for the value and impact of the still photographs we have made instead. *—Carl Fleischhauer*

HOUSE HEARINGS ON PRESERVATION ISSUES

On March 17-18 the many issues and challenges surrounding the historic preservation movement were aired in hearings before the Subcommittee on National Parks and Insular Affairs of the Committee on Interior and Insular Affairs in the U. S. House of Representatives. The hearings devoted attention, among many other issues, to the question of "intangible elements of culture" (including folklife) as it pertains to historic preservation law. Folklife Center Director Alan Jabbour testified on the "intangible" issue, which is raised in three of the bills now before the House.

In the months before the hearings two bills had been introduced into the House which proposed major revision of existing historic preservation legislation—H.R. 5496, the "National Historic Preservation Amendments of 1979," introduced by Congressman John Seiberling of Ohio with many cosponsors, and H.R. 6504, the "National Heritage Policy Act of 1979," the Administration bill, which originally appeared in the Senate, introduced by Congressman Phillip Burton of California with cosponsors (see *Folklife Center News* III, 1, January 1980). The week immediately before the hearings saw the introduction of two additional bills, both featuring modifications and compromises which emerged out of the intense discussions that preoccupied historic presevation circles in early 1980. H.R. 6805, the "National Heritage Act of 1980," was introduced by Burton and cosponsors with the support of an alliance of preservation and conservation organizations. H.R. 6804, the "National Historic Preservation Amendments of 1980," was also introduced by Burton and represents a modification of Seiberling's original bill.

The House hearings were opened by

Continued page 8

Folklife Center Research from page 1

sents a step towards a national inventory of artifactual and archival data for maritime folklife.

The Center's most recent effort, currently underway in Rhode Island, was designed with the assistance of Kenneth Goldstein of the University of Pennsylvania, who was also the director of an extensive fieldwork project in that state during the summer and fall of 1979. Collected field data influenced the questionnaire format, as well as the selection of the 101 institutions and organizations to which it was addressed. Like the maritime survey, the Rhode Island survey requests detailed information on holdings grouped within key categories.

History of Use and Development

Questionnaires have been employed since the 17th century, when "queries" were used to gather information for regional studies of natural history and for the study of British antiquities. The first half of this century witnessed a significant increase in the use of folklife questionnaires in Europe, where four major institutions studying traditional culture are now recognized leaders in the development of questionnaires: the Nordiska Museum in Stockholm; the Landsmalsarkiv in Uppsala, which since 1927 has developed the largest continuing program, numbering over 200 separate questionnaires; and two institutions which adopted the Uppsala design, the School of Scottish Studies in Edinburgh and the Irish Folklore Commission in Dublin.

In the United States the approach has not been as systematic and organized as that of our European colleagues. Both the larger area and diverse population have impeded development of a meaningful national questionnaire program. There have been some important regionally based projects, however. The Pennsylvania Folklife Society used its publication *The Pennsylvania Dutchman* (later renamed *Pennsylvania Folklife*) to present a series of questionnaires to readers between 1949 and 1953. The series was reestablished in 1966, under the direction of Don Yoder, and each issue since has included a questionnaire on subjects ranging from foodways to hex signs to windmills. The Society for the North American Cultural Survey (SNACS) is exploring the use of questionnaires for such topics as foodways and family folklife on a national level and has conducted several regional experiments. Various projects of the WPA in the 1930s employed questionnaires in national surveys of the United States, although the questionnaires used were intended primarily as an interview outline or as sample questions for amateur collectors in the field.

Some Observations

The WPA questionnaires, and nearly all other questionnaires developed in this country, can be termed "fieldwork" questionnaires: they ask personal questions of individuals to solicit information about their habits, activities, and beliefs. They can be used to structure a personal interview, or they can take the place of a personal visit and thus become a means of conducting "vicarious fieldwork." The possibility of conducting fieldwork vicariously can be attractive under certain circumstances. Alexander Fenton, for example, has cited the "chronic shortage of manpower" for fieldwork studies to support his statement that "for the time being greater stress must be laid on vicarious fieldwork using questionnaires."

The Center has not yet attempted to utilize the questionnaire method as a form of vicarious fieldwork. Its orientation has been restricted to the location and assessment of collected artifacts, recorded verbal and musical expression, printed materials, and so forth. While such holdings reflect the habits and beliefs of individuals and groups, inquiry into such collections remains a step removed from direct personal surveys.

Several factors may have contributed to the high rate of survey responses. A request that blank questionnaires be returned to indicate the lack of pertinent holdings was incorporated in each survey. Follow-up letters have been sent to encourage responses. Each questionnaire has been tailored to the subject matter or region. We have made every effort to promote the view that local supportive programs are vital for the successful development and delivery of the questionnaires. Dr. Danson assisted the Center's introduction at the local level in the case of the Arizona Folklife Survey and the Rhode Island questionnaire survey benefits from local contacts made during our field survey in that state. The Maritime Folklife Survey was aided by the distinctly specialized and limited subject matter and the recipients' recognition of the need for such a survey of maritime collections. Further, the Center's connection to the Library of Congress may have generated a response in the institutions and public organizations surveyed to the larger "national" implications of helping researchers and the public locate specific collections. Finally, respondents may also have appreciated the opportunity to provide increased exposure for their own unique holdings.

The effectiveness of any questionnaire survey depends upon both careful crafting by its designers and active effort by its respondents. After each experimental survey effort the Center has tried to evaluate its usefulness before further surveys have been undertaken. Many questions have presented themselves. Do the questionnaires in fact elicit the data sought after? Do the resulting published directories present the information effectively, and is the information useful to scholars and the general public? Do the directories stimulate use of public collections and intercommunication among their custodians? Does the pro-

cess of completing the questionnaires offer any educational benefits for respondents, and do the questionnaires and directories have the effect of reinterpreting collections in folk cultural terms for custodians and users? As the Center accrues data and experience to answer such questions as these, it will be able to determine whether the continued use of questionnaires is warranted. —*Peter Bartis*

Further Reading

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Fenton, Alexander. "An Approach to Folk-Life Studies." *Keystone Folklore Quarterly*, XII (1967), no. 1: 5-22.

Jenkins, J. Geraint. "Field-Work and Documentation in Folklife Studies." *Journal of the Royal Anthropological Institute of Great Britain and Ireland*, 90 (1960): 259-271.

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Reishtein, Eleanor Fein. "Bibliography on Questionnaires as a Folklife Fieldwork Technique: Part One." *Keystone Folklore Quarterly* XIII (1968), no. 1: 46-70; "Part Two." XIII (1968), no. 2: 121-126; "Part Three." XIII (1968), no. 3: 219-232.

New Editions from page 3

now have new covers and are accompanied by revised brochures, prepared by Wayne D. Shirley of the Library's Music Division. The new brochures reproduce the notes written by Alan Lomax. The transcription of lyrics has been adjusted where necessary to provide the text of a complete cut, and an introduction by Shirley outlines the history of the series.

Alan Lomax and John Howell, Library of Congress Recording Laboratory, transfer the sound from a forty-year-old disc to magnetic tape, part of the task of mastering Lomax's new series of record albums.

Alan Lomax from page 1

music made by the Lomax family for the Library, and preparing them for publication as an LP record series. With the assistance of Peter B. Lowry, an experienced record producer and publisher, Lomax has been assembling the choicest selections from the original field recordings with a view to issuing ten or more LP recordings of the material. The project has been made possible by a grant from the Media Arts Program of the National Endowment for the Arts.

The LPs will be edited to demonstrate the beauty, variety, and regional traits, as well as to indicate the African origins, of this great body of song. The initial albums will be regionally oriented to represent Black folk music of the southern states, Texas, and the Bahamas, while offering a broad range of genres and performance styles. Notes with stylistic analysis will accompany each record.

Lomax describes the body of materials he is working with as "a thing of very great beauty—a monument to the extraordinary creativity of the Black people of North America and to the concern of the Library about American culture." He anticipates that the material will again be a rich source of inspiration for Americans of all races. Once the production of the LPs is completed, he plans to seek their distribution to regional schools and cultural centers, so that this cultural treasure can be returned to the people who so generously shared it with the Library and the world.

1980 OUTDOOR CONCERT SERIES

This year the Center will hold six outdoor concerts, scheduled on the second Thursday of each month between May and October. The series begins on May 8 with a performance of traditional Armenian music and dance offered by Leo Sarkisian and his group from the Washington area. Don Stover, banjo player, guitarist, singer, and raconteur, will perform bluegrass and oldtime music on June 12. He will be followed on July 10 by the Sam Brothers Five, heating up mid-summer with their zodico music from Louisiana. Concerts will be held on the Library's Neptune Plaza from 12 noon to 1:30 p.m. Subsequent performers will be announced later.

ARTICLE ON FOLKLIFE ALONG BLUERIDGE PARKWAY IN CONSERVATION MAGAZINE

Center Director Alan Jabbour recently completed an article entitled "Folklife Today on the Blue Ridge Parkway" for the National Parks and Conservation Association's monthly magazine. Based on observations made during the Center's fieldwork project carried out in cooperation with the National Park Service along a 75-mile stretch of parkway, the article appears in the April 1980 issue of *National Parks and Conservation Magazine*. Reprints are available upon request from the Folklife Center, and single issues of the magazine may be purchased for $2 from the National Parks and Conservation Association, 1701 Eighteenth Street, N.W., Washington, D.C. 20009. Founded in 1919, the Association addresses issues pertaining to the conservation and preservation of the nation's parks, its natural resources, and its living cultural heritage.

House Hearings from page 5

Phillip Burton, Chairman of the Subcommittee on National Parks and Insular Affairs, who then designated John Seiberling to chair the remainder of the proceedings. The subcommittee hearings drew a standing-room-only audience of interested citizens. Testimony was heard from an array of federal agency heads, perservation and conservation organizations, as well as state and municipal officials.

Both H.R. 6804 and H.R. 6805, the two most recently introduced bills, include the "intangible" provision, requring the Secretary of the Interior, in cooperation with the American Folklife Center, to prepare within two years a report to the President and the Congress. The report will include "recommendations for legislative and administrative actions by the Federal Government in order to preserve, conserve, and encourage the continuation of the diverse historic, ethnic, and folk cultural traditions that underlie and are a living expression of our American Heritage" (H.R. 6805, in nearly identical form in H.R. 6804).

In both his prepared statement and oral testimony Alan Jabbour discussed the growing involvement with folklife in archaeological and historic preservation activities around the country and cited examples where historic preservation and the preservation of folklife converged. His was the only direct testimony regarding the "intangible" provision in the various bills, but the provision received support from some others who testified.

Hearings on these preservation and conservation issues opened in the Senate on April 17.

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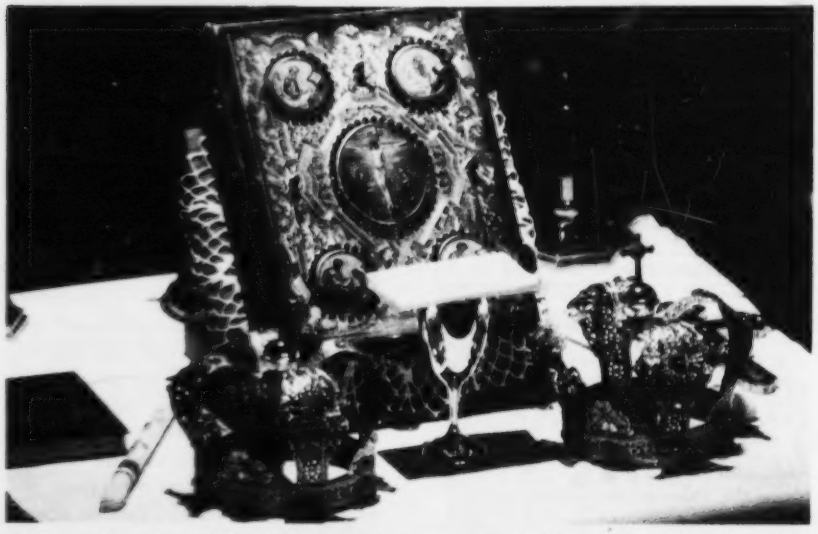
OCTOBER CONFERENCE ON AMERICAN FOLK CUSTOM

On October 3–5 the American Folklife Center will host a Conference on American Folk Custom, cosponsored by UCLA and the University of Pennsylvania. The conference, made possible by a grant from the National Endowment for the Humanities, will be convened by its coordinators, Wayland Hand and Don Yoder. This two-and-a-half-day event will bring together leading scholars in the field to address subjects relating to the life cycle, rites of passage, the customs of domestic and social life, occupational and industrial folklife, law, games and pastimes, and calendrical customs.

Wayland Hand noted that the conference is part of a proposed long-range effort dealing with folk customs in this country. It will be used to encourage further research and publication on folk customs in America and as an opportunity to compile a bibliography of resources for the study of American folk custom and usage.

The conference will be held in the meeting rooms of the Library's new James Madison Building. A program is available from the Center upon request.



Ritual artifacts for Serbian Orthodox wedding: crowns, Bible, common cup, and candle. Marriage ceremony of Mitriann Popovich and Carl Oreskovich at Holy Trinity Serbian Orthodox Church in Butte, Montana; September 1979. (Photo by Gary Stanton)

PERSPECTIVES ON ETHNICITY

Ethnicity in the United States today is increasingly a subject for inquiry and a focus of attention. The following articles examine the subject from various vantage points: as a reference and resource question, as a wellspring of material for publishing, presentation, and collecting activities carried out by the Center and the Library, and as the primary focus of programs undertaken by other government agencies and private institutions. They are intended to provide a brief introduction to some of the ways in which the Center, the Li-

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at the

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DIRECTOR'S COLUMN

A few years ago Oregon folklorist Barre Toelken was visiting in Alaska as a consultant for the Folk Arts Program of the National Endowment for the Arts, and he happened to be talking about the value of preserving cultural traditions to some members of a Native organization there. An old woman, after listening carefully to his remarks, pointed out that twenty years ago they had been advised to forget tribal traditions and teach their children English to assure the success of the next generation. Now they were being urged to maintain their Native language and culture. But what if in another twenty years the tenor of the times shifted again, and those cultural traditions became once more a liability rather than an asset?

What, indeed? Ethnicity is serious business, as all parents know who have faced the agony of fundamental decisions about the shape and principles of their children's education. In the politically charged atmosphere of Washington today, such issues as bilingual education are being debated with some heat. It is worth wondering whether the current national indulgence in ethnic pride, which flowered in the 1970s and gave a special character to the Bicentennial celebrations of 1976, will last. The maintenance of ethnicity in the United States, not simply as a vestige of immigration history but as an active ingredient in the creative development of a complex civilization, is certainly encouraged by ethnic pride; similarly, it is discouraged by ethnic anxiety, which characteristically surfaces in times of joblessness, economic recession, and national uncertainty.

If the debate quickens about the virtues of encouraging ethnicity, it is sure to be cast in simple terms. Should your children's language be Spanish or English? Should they maintain ethnic customs or shed them for "mainstream" behavior? The question is always framed as an either/or proposition. Even the advocates of "pluralism" and "cultural diversity" often fall into the trap. To hear the case for pluralism as put forth by some, one would think that individual citizens are either one culture or the other, while the national plural character is derived from the juxtaposition of these various simple components.

But the reality of cultural diversity is surely otherwise. The diversity of America is not simply the result of juxtaposing the monochrome cultures of various citizens. Rather, individual citizens themselves are culturally complex. An American can be—and, as often as not, is—many things at once. Ethnicity is but one kind of cultural attribute available to Americans, complemented by other attributes provided by one's region, occupation, religion, or other factors. And in ethnicity alone many Americans are complex, combining in their lives more than one ethnic tradition.

Perhaps those terms "pluralism" and "diversity" are a bit too passive, exhorting us merely to tolerate differences when we should be thinking of a principle for encouraging multiple options. For the parents fretting about the language dilemma in their children's education, it is worth reflecting that the choice is not English vs. another language as the medium of communication and personal expression, but English vs. English *and* another language. Put another way, ethnic diversity at the national level should translate into *versatility* at the personal level.

If there are current anxieties about the ups and downs of ethnicity as an American characteristic, one may take comfort in history. *Spectrum*, the maga-

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BOARD OF TRUSTEES

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STATE AND REGIONAL FOLK CULTURAL COORDINATORS MEET AT LIBRARY

There is a growing network around the United States of folk cultural coordinators working with state agencies or regional organizations to develop public programs involving folklife. About half of the states of the union have instituted programs or positions within a state cultural agency which deal directly with folk culture, and a few states have enacted formal legislation for folklife programs. The third meeting of these state and regional folk cultural coordinators was hosted by the American Folklife Center at the Library of Congress June 26–28. The meeting, cosponsored by the Folk Arts Program of the National Endowment for the Arts and the National Endowment for the Humanities in cooperation with the Folklife Center, was designed to address a broad spectrum of topics relating to the work of folklorists involved in public programming at the state and regional level throughout the country.

The June meeting was launched with a reception that gathered representatives of many Washington-based agencies involved in folklife programming, professional colleagues, and friends. During the two days which followed, participants discussed a panoply of issues; sessions focused on the interrelationship of their activities and concerns with those of local citizens, other state agencies, the academic sector, and federal support programs.

These meetings have provided participants with the opportunity to share information, concepts, and successful ideas, while meeting with individuals from all parts of the country whose interest in working with traditional culture mirrors their own. The participants at the third meeting of state and regional folk cultural coordinators were Robert Baron, N.Y.; Jane Beck, Vt.; Hal Cannon, Utah; Charles Camp, Md.; Dennis Coelho, Ga.; David S. Cohen, N.J.; Rhoda Gilman, Minn.; Jim Griffith, Ariz.; George Holt, N.C.; Lynne Ireland, Nebr.; Suzi Jones, Alaska; Michael Korn, Mont.; Carol Kulig, N.Y.; Tim Lloyd, Ohio; Ormond Loomis, Fla.; Richard Lunt, Maine; Margie McClain, Ill.; Bill McNeil, Ark.; Linda Morley, N.H.; Blanton Owen, N.C.; Charles Seeman, Calif.; Steve Siporin, Oreg.; Paula Tadlock, Miss.; Nicholas Vrooman, N. Dak.; and Philip A. Werndli, Fla. Also participating in the meeting were staff members of the National Endowment for the Arts, the National Endowment for the Humanities, the Smithsonian Institution, the National Council for the Traditional Arts, and the Folklife Center.

The Center maintains a current listing of state folk cultural programs and program coordinators which is available upon request.

BOARD MEETING

The summer meeting of the Center's Board of Trustees was held at the Library of Congress on June 5 and 6. Board members Edward B. Danson and St. John Terrell have been reappointed to full six-year terms by the Speaker of the House of Representatives; David Draper and Ronald Foreman were reappointed to full terms by the President pro tempore of the Senate.

The Board's standing committees met on June 5 to discuss appropriations, reauthorization, legislation relating to folk culture, Center publications, and activities of the Archive of Folk Song.

Richard Thill of the University of Nebraska at Omaha spoke about his interest in submitting a proposal to the National Endowment for the Humanities to fund a conference at the Library to discuss archiving and outline development procedures for a multi-discipline automated cataloging system for folklore and related materials.

The fall meeting of the Board will take place in Washington on October 1 at the Library and on October 2 at the Smithsonian Institution.

OUTDOOR CONCERT SERIES

The concluding concerts of the Center's 1980 Outdoor Concert Series will feature Blena Bii (Children of the Ancient), eight tribal drummers and singers from Ghana, on August 14; Las Estrellas del Son playing Music of Cuba and the Caribbean on September 11; and traditional music of Viet Nam and Laos on October 9.

Exhibitions

Inside Our Homes, Outside Our Windows: Photographs of Chicago Ethnic Communities, an exhibit of 118 photographs taken by Jonas Dovydenas during the Center's 1977 Chicago Ethnic Arts Project which document aspects of contemporary ethnic community life in Chicago is on display through mid-August in the ground-floor corridors of the Library of Congress. The exhibit will be on view at the Illinois State Museum in Springfield, Illinois from September 7 to October 19, 1980.

A multi-media exhibit entitled *Buckaroos in Paradise: Cowboy Life in Northern Nevada* will open on October 1, 1980, at the National Museum of History and Technology, Smithsonian Institution, Washington, D.C. Cosponsored by the Folklife Center and the Smithsonian, the exhibit will feature "Coyote" John Schneider's frame bunkhouse transported from Paradise Valley, artifacts representing the material culture of the valley both historically and in contemporary life, still photographs, and a short film of a roundup, trail drive, and branding on the 96 Ranch. An extensive catalogue with an essay on aspects of valley life in the context of the region's history will accompany the exhibit. Ranchers and citizens from Para-

Continued page 8

THE SIDNEY ROBERTSON COWELL COLLECTION

The name Sidney Robertson Cowell designates for some the wife of Henry S. Cowell, known as an innovator of 20th-century American music. Others associate the name with field recordings of Finnish, Gaelic, Swedish, Armenian, Irish, and Portuguese folk music, as well as British ballads and other song forms, made in this country and abroad between 1937 and 1957.

In one chapter of the Center's forthcoming book *Ethnic Recordings in America: A Neglected Heritage*, Joseph C. Hickerson writes that prior to the recordings made by Sidney Robertson in 1937, it is almost impossible to find examples of ethnic folk music except from peoples long established in this country: Anglo-Americans, Afro-Americans, Native Americans, Spanish, and French. The extensive Sidney Robertson Cowell collection housed in the Library of Congress is important from two perspectives—it contains some of the earliest documentation of ethnic folk music in the United States, and it is a testimony to a long relationship of cooperation and support between her and Harold Spivacke, Chief of the Music Division, as well as several Archive heads, including Alan Lomax, Duncan Emrich, and Rae Korson. The collection includes field recordings, information on government agencies she worked for, a file of correspondence which spans nearly four decades, a collection of manuscript materials, fieldnotes, some personal papers, photographs, published articles, and books. The materials portray a talented, productive, capable woman, with a highly original personality and a lively sense of humor.

Sidney Robertson's first experience with recording equipment followed sporadic notation of songs from vaqueros in California, her home state, and elderly Jews at the Henry Street Settlement in New York. At the request of Charles Seeger, then in the Special Skills Division of the Resettlement Administration, John A. Lomax took her along on a two-week trip to western North Carolina in 1936; she was 33. There she assisted Frank C. Brown in recording examples of unaccompanied melismatic singing, a singing style that was to be the chief attraction for her in any folk or traditional music she heard thereafter, and helped Lomax record Afro-American music in chain gang road camps. During 1936 and 1937 Robertson worked for the Resettlement Administration, later the Farm Security Administration, principally under Seeger. Fieldwork done by Seeger and his staff resulted in 159 disc recordings, now part of the Library's collections.

California Folk Music Project workers; supervisor Sidney Robertson third from left. Berkeley, California 1938. (Photo by Mr. Prater)

Sidney Robertson's initial work for the Resettlement Administration was in Appalachia and the Ozarks, where many Resettlement clients originated; it was hoped that recording their music would encourage them not to leave their cultural traditions behind when they were moved to other parts of the country. She was on hand in Chicago in May 1937 to record the fourth National Folk Festival, which presented Swedish, Lithuanian, Norwegian, and Finnish musicians, as well as a group of lumberjacks from Michigan and some fine Ozark singers. Through September 1937 she worked in the Great Lakes states among Finnish, Serbian, and Gaelic communities in Minnesota, and made her first recordings from the large repertory of Anglo-Irish ballads in the Ford-Walker family of Wisconsin. Her correspondence from this period with Alan Lomax at the Archive of Folk Song reveals what he was later to call the "tall tale quality" of her letters. She mentions that she became known in the village of Crandon, Wisconsin, as "the girl friend of the hired man of the undertaker" (the hired man being Warde Ford) because she spent so much time with him, encouraging him to recall more and more of his extensive repertory. One adventure with this rich informant continued through an all-night trip in the hearse to bring back an old lady who had died away from home. Long drives were

conducive to fluent ballad recall, and a singer from the region might claim that he could sing from Rhinelander to Green Bay and back without singing the same song twice. She also reports in that letter that doing fieldwork in the Finnish community required taking many steam baths, a matter-of-fact form of immediate hospitality which she found to be a great boon for the weary traveler.

Late in 1937 Sidney Robertson began to do fieldwork in California, receiving WPA encouragement to organize a pilot statewide project. The California Folk Music Project got underway in Berkeley in November 1938, sponsored by the University of California with the WPA, the Library of Congress, the Society of California Pioneers, and the New Music Society as cosponsors. Sidney Robertson supervised the project, which employed an average of 20 people through March of 1940. The Library's assistance, negotiated by Harold Spivacke, included providing acetate discs, blank index cards, and

Yugoslavian gusla, made and played by Peter Boro of San Mateo, California. (Photo by John Bateman)

Adult Molokan congregation of Potrero Hill, San Francisco, California in 1938. (Photo by Sidney Robertson)

professional guidance on indexing procedures. In exchange, the original recordings became part of the Library's collections. Documentary materials from the project now in the Library include 237 original disc recordings, a catalog of the recordings, 149 photographs, photostats of scale drawings for 25 folk instruments, and fieldnotes. The Department of Music at Berkeley has a duplicate archive, including the original instrument drawings.

Some especially interesting recordings made during the project are referred to by Sidney Robertson Cowell in an article she wrote for *California Folklore Quarterly*, Vol. I, No. 1, Jan. 1942. One group of songs she terms "extraordinarily beautiful" were recorded by Reuben J. Baboyan from the large Armenian community in Fresno, California. He sang and performed 16 songs from the mountains of Van, and in a 1971 letter granting permission for copies to be made of these recordings, Cowell says that they are "perhaps the finest vocally and musically I ever made in the U.S." She was also particularly pleased with the recordings made with the Molokan community in the Potrero Hill neighborhood of San Francisco. The Molokans, a breakaway sect from the Russian Orthodox Church, believe that the entire congregation should participate in the church service, conducted in Russian. Their singing uses psalm texts and other biblical passages. As with "lining-out" hymns in Anglo-American and Afro-American traditions, Molokan songs are intoned by a precentor, after which the congregation joins in.

Following her marriage to Henry Cowell in 1941, she still made occasional field trips. Between 1950 and 1954 she continued her 15-year study of songs from members of the Ford-Walker family, recording them in Wisconsin, California, Wyoming, and, by proxy, in Germany; songs recorded by three generations of family members are included on *Wolf River Songs* (Folkways FM–4001) issued in 1956. Other trips took her among Portuguese fishermen in Provincetown, Massachusetts,

Continued page 8

brary, the government, individuals, groups, and institutions have responded to the growing interest in American cultures.

Resources for Ethnic Studies

In recent years there has been a proliferation of published materials dealing with ethnicity. A glance through Wayne C. Miller's *A Comprehensive Bibliography for the Study of American Minorities*, Vol. I and Vol. II (New York: New York University Press, 1976) will provide some idea of the large body of publications available on the subject. To date, Miller's work is perhaps the most comprehensive, providing references for publications appearing from the early 1900s to the mid-1970s about almost every ethnic group in the United States. The volumes are divided into sections corresponding to the parts of the world from which the peoples emigrated to populate this continent, with a separate section devoted to Native Americans, divided into the American Indian and Mexican-American experiences. Each section provides an alphabetical listing of separate ethnic groups with a narrative introduction about their history and immigration to this country, followed by bibliographic references listed under sub-headings such as Dictionaries, Politics, Biography, Folklore, Religion, and Sociology.

One fertile and relatively untapped area for research in ethnic studies is the materials and activities generated by and for the ethnic communities themselves. Ethnic newspapers, periodicals, and other publications have been documenting daily community life for many years, in some cases for a century and more. Ethnic organizations such as fraternities, mutual aid societies, and various religious and social associations have been active in sustaining ethnic identity. For a long time few individuals outside the community network knew about such organizations and their publications; consequently, there are scant references to them in many scholarly works. A few guides and directories have appeared in the last few years, however, which list ethnic presses and organizations. One of the most useful series of guides has been prepared by Lubomyr R. Wynar, director of the Program (Center) for the Study of Ethnic Publications at Kent State University. The series includes:

Wynar, Lubomyr R., and Anna T. Wynar. *Encyclopedic Directory of Ethnic Newspapers and Periodicals in the United States.* Littleton, Colorado: Libraries Unlimited, Inc., 1972; 2nd edition 1976.

Wynar, Lubomyr R. *Encyclopedic Directory of Ethnic Organizations in the United States.* Littleton, Colorado: Libraries Unlimited, Inc., 1975.

Wynar, Lubomyr R., and Lois Buttlar. *Building Ethnic Collections: An Annotated Guide for School Media Centers and Public Libraries.* Littleton, Colorado: Libraries Unlimited, Inc., 1977.

Wynar, Lubomyr R., and Lois Buttlar. *Guide to Ethnic Museums, Libraries, and Archives in the United States.* Kent, Ohio: Program for the Study of Ethnic Publications, School of Library Science, Kent State University, 1978.

These directories provide important sources of information on the cultural heritage and historical development of ethnic groups in the United States.

If an ethnic group has its own archive, museum, or institute, research into primary sources can begin there. The YIVO Institute for Jewish Research (1048 Fifth Avenue, New York, N.Y. 10028) is a good example. Archives and institutes of various groups can often be located in Wynar's *Guide to Ethnic Museums, Libraries, and Archives in the United States.*

There are also institutions whose activities have a multi-ethnic scope. These centers are excellent resources for comparative research. Wynar's guides provide leads to where such centers can be found. One multi-ethnic research center, the Immigration History Research Center (826 Berry Street, University of Minnesota, St. Paul, Minn. 55114), contains published and manuscript materials relating to over two dozen ethnic groups originating in Eastern, Central, and Southern Europe and the Near East. The Balch Institute for Ethnic Studies (18 South Seventh Street, Philadelphia, Pa. 19106) is a museum, library, and educational facility which collects materials related to the immigrant experience and ethnic life and presents and interprets the information for the general public.

The study of ethnicity in America remains a challenge for researchers, librarians, and public agencies. The resource guides, study centers, and institutions mentioned above are just a few examples of useful aids for those who wish to do either initial probing or in-depth research on the history and development of American ethnicity.

—Elena Bradunas

Ethnic Publications in the Library of Congress

"The Library of Congress needs assistance in collecting sample copies of publications issued by and for the many ethnic groups in the United States." That is the opening sentence of a press release recently issued by the Library's Collections Development Office. Composed in English and translated into a dozen languages, including Chinese, Polish, and German, the press release was sent to publishers of ethnic newsletters, newspapers, and books in all parts of the country, to organizations dealing with ethnic matters, and to selected libraries and academic institutions.

The call for sample copies is viewed by the Collections Development Office as a prelude to the re-evaluation and orderly development of the Library's collections of ethnic materials, carried out in conjunction with a current review of the Library's overall acquisitions policies. As a national library, the Library of Congress has a responsibility

for maintaining collections that reflect the history and culture of the American people and the many ethnic groups that compose it. John Finzi, Director of Collections Development, says that his office's present interest in ethnic materials reflects the country's changing outlook on the subject, and bespeaks the Library's growing awareness that if its collections are to provide a true portrait of American culture as it develops, ethnic materials are a vital component.

The broad concerns governing the collections development policy are to see that the Library's collections contain the most important and basic research materials in every field, while establishing selection criteria to insure that the collections will grow within reasonable and manageable bounds. Bearing these concerns in mind, the Collections Development Office has worked out preliminary selection criteria and a plan of action for acquiring ethnic materials, in consultation with Folklife Center staff members and representatives of other Library offices working with ethnic materials or involved in the acquisitions process. The general consensus was that the plan of action should stress the national focus of the publications sought.

Materials will be selected from works of scholarship, ethnic newspapers and weeklies of national coverage, newsletters and periodicals, pamphlets, journals, musical and spoken-word sound recordings, and other documentary forms. Finzi feels that the ideal approach to collecting these materials would be for the Library of Congress to assume responsibility for housing major publications produced by particular groups, and examples of their periodicals, newspapers, and other informational materials which reflect nationwide concerns; other institutions across the country could acquire comprehensive collections of materials of local and regional interest for specific ethnic communities. Were such a division of labor to develop, the Library's reference resources might include a full index to ethnic materials found in other institutions.

Two complementary devices will be employed in the initial steps towards achieving the goal of central and regional distribution of the materials: the press release and a questionnaire survey. The function of the press release is to generate examples of a broad range of ethnic materials from which to make selections for the Library's collections. The questionnaire will be used to canvass selected libraries and institutions to determine the nature and extent of their ethnic and local history materials, as well as their collecting responsibilities. By these means it is hoped that the Library will be able to enrich its national collections of ethnic publications and provide reference information on valuable local and regional collections in the months and years to come.

Ethnic Broadcasting

Ethnic Broadcasting in the United States, a 171-page study written by Theodore C. Grame for the American Folklife Center, is now available from the Center. The study, conducted by Grame in 1977 and 1978, involved extensive examination of printed resources and recording trips to different parts of the country.

In the selection of recording locations an effort was made to cover all regions of the country, except for Alaska and Hawaii which were not included because of economic considerations, and to secure a sampling of radio programs from large cities like New York and San Francisco, medium-sized cities such as Columbus, Ohio, and some small towns such as Ignacio, Colorado and New Britain, Connecticut. The resulting sound recordings, now at the Center, include over 150 radio programs broadcast in over 50 languages. In addition to recording radio programs, Grame interviewed some of the men and women who produce the ethnic broadcasts, learning about their commitment to ethnic programming, their problems, and the role that the programs play within the community.

The first part of the study presents an overview of ethnic radio in its historical context, discusses its cultural and intellectual setting, analyzes economic parameters, describes program contents, and provides a bibliographic survey. In the second part Grame describes findings from his fieldwork.

The study looks at a phenomenon of American community life that has long been overlooked by scholars, government agencies, and other observers of American folklife. A wealth of information can be discovered by listening to ethnic broadcasts: one can gain insight into the aesthetic preferences of the listeners, learn about the small ethnic businesses that support the programs, and hear community interest announcements which help maintain the communications network that nourishes people's identification with the community. It is hoped that the publication will encourage further study of ethnic broadcasting, especially studies of specific communities and metropolitan areas carried out in greater depth.

Ethnic Heritage Studies Program

Within the Federal Government one program which focuses solely on ethnic culture is the Ethnic Heritage Studies Program, now within the newly formed Department of Education. Through this program approximately 50 proposals a year receive up to $60,000 for the development of curriculum materials which foster greater awareness of one's cultural heritage and that of others, the training of instructors in the use of the materials, and the dissemination of the materials. Grants are made to public and private nonprofit educational agencies, institutions, and organizations.

Initiated in 1974, the program has funded over 300 projects to date. This year more than 600 applications

Continued page 8

Directors Column

zine published by the Immigration History Center at the University of Minnesota, recently noted that the history of foreign language press in this country begins in 1732, when Benjamin Franklin published *Philadelphische Zeitung*. The encouragement of ethnicity is certainly as old as America itself, and we can be sure that an early promoter like Franklin saw what we call "pluralism" as a boon to individual versatility.

Exhibitions

dise Valley are expected to attend the opening of the exhibit, a product of the Center's Paradise Valley Folklife Project.

Perspectives

reached the office by the March 5 deadline, and the program expects that of those approximately 50 will receive funding. One group to receive funding recently is the Ethnic Heritage Clearinghouse in Boulder, Colorado, which is developing a catalog of materials developed by previous projects.

At the end of June Lawrence Koziarz, the new director of the program, convened the first meeting of the twelve-member Ethnic Heritage Studies Program National Advisory Council. Council members were introduced to program activities and discussed current program goals which include an emphasis on dissemination of previously developed materials.

For further information write the Ethnic Heritage Studies Program, United States Department of Education, Room 3928, ROB #3, 400 Maryland Avenue S.W., Washington, D.C. 20202.

Cowell Collection

and to Cape Breton Island, Nova Scotia, to record Gaelic songs from Hebrides Islanders.

For 14 months in 1956–57 the Cowells traveled to several Asian countries to assess grant requests made to the Rockefeller Foundation; the trip enabled them to hear music first-hand that they had experienced only through commercial recordings or as played by elderly immigrants. Armed with a letter of introduction from Harold Spivacke to get her into or out of sensitive situations, Sidney Robertson Cowell made recordings throughout the trip. Her consideration for the Library's collections led to the Archive's acquisition of some of its first recordings of Iranian, Thai, Pakistani, and Malaysian folk or classical music.

After Henry Cowell's death in 1965, Sidney Robertson Cowell continued to live in what had been their second home in Shady, New York. Recent Archive heads have corresponded with her as requests for copies of her field recordings have come in. She leads a busy life responding to requests for information about her husband's work as well as her own, and remains a zestful woman of indomitable spirit.

—Brett Topping

Warde Ford surveying road construction near Boomtown in Shasta County, California.

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FOLKLIFE CENTER NEWS

October 1980

Volume III, Number 4

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RAGS, PAPER, AND THE PRINTED PAGE

Workshop Series

The Folklife Center is organizing a series of symposia-workshops at the Library of Congress to demonstrate and discuss four traditional crafts: the weaving of rag rugs, paper cutting, bookbinding, and the decoration of eggs. In November Irene Miller will bring her Union Custom loom from Oakland, Maryland to explain how her "hit and miss," "striped," and "twisted" rag rugs are produced. The rugs are made in three stages: first the rags or filler, which may be the remnants of family clothes, plastic bread wrappers, or funeral ribbons, are stitched together; next the rags are woven into the warp on the loom, and, finally, the fringe is tied off. Mrs. Miller has been making rugs for 40 years and has developed a distinctive, highly recognizable style.

In early December the Center plans a paper-cutting workshop to present Polish, German, Chinese, Japanese, and Latin American paper-cutting traditions. The program will demonstrate paper-cutting techniques, explain the different approaches used, and discuss the historic development of papercuts in each culture.

The time-honored skill of bookbinding by artisans will be the focus of a symposium in February, and several weeks before Easter the popular egg-decorating workshop held by the Center a few years ago will be repeated. For further information, contact Ray Dockstader, Deputy Director, American Folklife Center, Library of Congress, Washington, D.C. 20540.

BUNKHOUSE ON THE MALL

Exhibit on Buckaroo Life

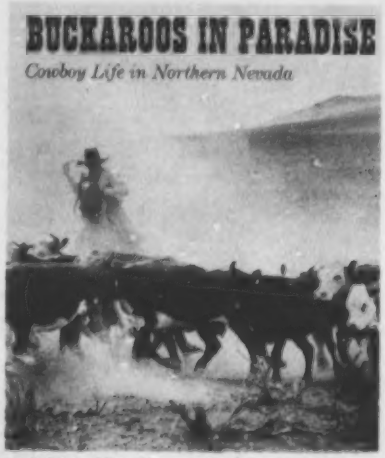

Exhibit publication; see p. 6.

A photograph of buckaroo Herb Pembroke offering onlookers a dip of snuff greets visitors to "Buckaroos in Paradise: Cowboy Life in Northern Nevada." This exhibition of approximately 250 original artifacts, including an entire bunkhouse, explores a traditional way of life in the American West—the "cowboy trade" as practiced in Paradise Valley, Nevada. The exhibition opened at the Smithsonian's Museum of History and Technology (recently renamed the National Museum of American History) on October 1, 1980, and will be on display for six months. Fieldwork for the exhibition was provided by the major field research project conducted in Paradise Valley by the American Folklife Center over a two-year period.

The exhibit views the life of the buckaroo from three major perspectives. First is the geographical and historical setting in which the cowboys have worked in the valley since the 1880s. Second are the tools and materials used by buckaroos in their work, in crafts, and in other activities. Third is a view

Continued page 4

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FOLKLIFE CENTER NEWS

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American Folklife Center

at the

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DIRECTOR'S COLUMN

Perhaps because the American Folklife Center was created in the Bicentennial year, this column has often cited 1976 as a benchmark. But with the passage of each succeeding year I am more persuaded that it was a benchmark not only for the Center but for the cultural life of the nation generally.

For folklorists working in the public sector, *festivals* provided the chief imaginative focus and the chief public forum for professional energies in the early and middle 1970s. The Smithsonian's Festival of American Folklife, begun in 1967 and elaborated during the early 1970s to a culmination in the summer-long Bicentennial Festival, led the way, and a host of state, regional, and metropolitan festivals were influenced by the Smithsonian's model effort. Celebration of the Nation's diversity suited the national mood, and "folk festivals" (I am of course speaking of the modern multicultural genre, not the community-rooted folk festival which it complements) were catapulted into national prominence because they both reflected and informed the mood.

A scant four years have passed, but the mood has changed, and so have the focal activities of folklorists working in the public sector. Festivals go on, of course, at both the local and the national level—and there are signs that they may rise again into national prominence. But many folklife professionals have been spending more time and energy on another kind of presentation, the *exhibit*. Folk art and folklife exhibits are suddenly proliferating in the nation's museums, libraries, cultural centers, and other public places. Although they are sometimes accompanied by workshops and live demonstrations, they of course lack the celebratory intensity and human interaction of live presentations like festivals. What they seem to offer instead is a quality of serenity and reflectiveness, accessible to individuals or small groups rather than large festive crowds.

For those of us involved in the production as well as the viewing of exhibits presenting American folklife, it is worth observing that *exhibits* have tended to fall into two categories. One type tends to be organized like an anthology from a state, region, or other grouping, and to separate for the sake of contemplation the various folk cultural strands present within that larger unit. As we contemplate the separate strands, we are struck by their beauty and vitality—just as we were struck in the anthology-like regional folk festivals by the beauty and vitality of the various ethnic or subregional traditions presented there. The Center's 1978 exhibit of Georgia folk art and folklife tended toward this approach. A second type of exhibit adopts a more integrative approach to folk culture; it places more emphasis upon demonstrating how the various strands of folk culture work together in recombinant cultural fashion to synthesize new and complex cultural wholes. Our recent "buckaroo" exhibit perhaps belongs to this type.

But whether folk art and folklife exhibits isolate or integrate, anthologize or synthesize, they exploit a quality of communication that seems in harmony with the contemplative mood that has set in since the Bicentennial. That they have come into national prominence of late doubtless results from the fact that, like "folk festivals" a few years back, these exhibits are both reflecting and informing the current national mood.

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PUBLICATIONS CURRENTLY AVAILABLE *

Publications of the American Folklife Center:

No. 1—*Folklife and the Federal Government: Activities, Resources, Funds and Services* by Linda Coe. 147 pp.; $2.75. Mail order with remittance: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030–000–00091–9.

No. 3—*Folklife and Fieldwork* by Peter Bartis. A 25-page layman's introduction to fieldwork and field study techniques.

No. 4—*Ethnic Broadcasting in the United States* by Theodore C. Grame. A 165-page study of the history of ethnic radio and summary of field survey.

No. 5—*Maritime Folklife Resources.* A 129-page indexed directory of institutions across the country with maritime folklife holdings.

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard W. Marshall and Richard E. Ahlborn. 120 pp.; $7.95. A companion publication to the Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photos. Mail order: Information Office, Library of Congress, Washington, D.C. 20540.

American Folklife Center. A general brochure on the Folklife Center.

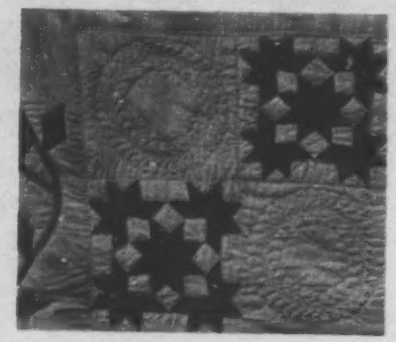
Where to Turn for Help in Folklore and Folklife. A brochure listing government programs offering financial, technical, or research support for folk cultural projects.

Folklife Center News. A quarterly newsletter.

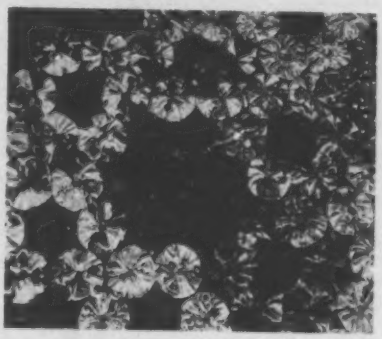
* Unless otherwise indicated, available from the Center upon request at no cost.

GREETING CARDS

The American Folklife Center has published four new greeting cards featuring photographs from the 1978 Blue Ridge Parkway Folklife Project. Packet of six cards and envelopes, no greeting—$3.

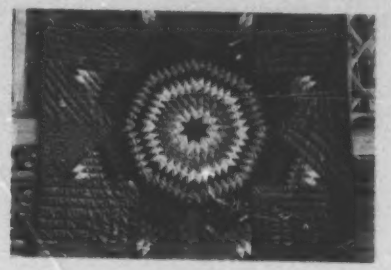


Tumbling Star—quilt section by Mrs. Lura Branscome Stanley, Laurel Fork, Virginia. Red and dark green on white quilted background.

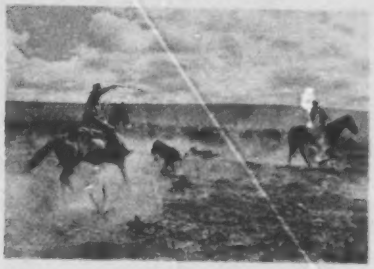


Yo Yo Quilt—section of quilt by Mrs. Elizabeth Smith, Surry County, North Carolina. Multi-color.

Cutting Carrots for Canning—Mrs. Carrie Severt, Alleghany County, North Carolina. Full color.



Lone Star Quilt—by Mrs. Carrie Severt, Alleghany County, North Carolina. Multi-colored star pattern on blue background.



Calf branding—roping calves for spring branding in Humboldt County, Nevada; Paradise Valley Folklife Project, 1978. Full Color. Packet of six cards and envelopes—$2.75.

Wooden crĕche or Nativity scene—on display at the Folklife Center; carved by Gloria Lopez Cordova of Cordova, New Mexico. Natural wood colors with blue background. Packet of six cards and envelopes—$3.

Order cards from the Information Office, Library of Congress, Washington, D.C. 20540. Prices include postage; orders must be prepaid.

BUNKHOUSE ON THE MALL

Exhibit on Buckaroo Life

Continued from page 1

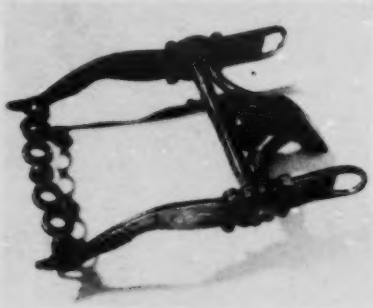
into the bunkhouses where buckaroos have spent their leisure hours.

Like much of the West, northern Nevada is rugged country, dry and sparsely populated. For many decades Paradise Valley has offered a traditional, rural way of life, anchored in cattle raising and farming. The years of national growth after World War II brought improvements in communication to valley ranches and a growing dependence on machinery; the working conditions of the buckaroo began to change rapidly. Yet, despite the social and economic pressures of modern ranch life, the buckaroos have maintained many of their traditional ways, sustained by a sense of independence and inventiveness. Taken together, the artifacts and images in the exhibit offer a glimpse of what life in Paradise Valley has been, and what it continues to be today.

The section on geography and history offers an overview of ranching in the area from 1875 to 1945. An old medicine chest, portraits of early valley settlers, and an 1880 lithograph of a Paradise Valley ranch lend a period atmosphere to the display; the items set against these backdrops include old furnishings, pieces of clothing such as leather and brass cuffs and "cowboy boot" shoes from a rancher's wardrobe, books, ledgers, and other objects which capture the flavor of ranch life.

"Tools and Crafts" contains examples of leather and rawhide work, including saddles, halters, and stirrup "taps," a hair rope, branding irons, bits, and spurs. These are used by working buckaroos and many are made by them during their free time. A few of the more complicated halters and bridles are displayed on models of horses' heads. Still photographs are used in this section to show some buckaroo activities in detail.

The bunkhouse recreates the look and feel of a bunkhouse or line camp cabin in which buckaroos live on the main ranch or on the range. The build-



Spade bit with lady's leg design.

Inside the bunkhouse: mannequin wearing Chuck Wheelock's clothes, Howard W. Marshall, and visiting Paradise Valley rancher, Leslie Stewart.

ing itself, a board and batten structure built by the Recanzone family for their ranch hand "Coyote John" Schneider about 1920, was bought by the Smithsonian from Robert Cassinelli and transported back to Washington for the exhibit. Its principal occupant is a life-size model of Chuck Wheelock, seated on a bunk with a cup of coffee in his hand. The mannequin was sculpted in clay by the Smithsonian's Vernon Rickman from a photograph of Wheelock, combined with measurements taken from his clothes. The figure was then cast in fiberglass and outfitted in the clothing. Although seated inside the bunkhouse, the figure is wearing a hat, because no one remembers seeing Chuck Wheelock at work without one. The bunkhouse is furnished with items which have seen recent use in daily buckaroo life: the bed, a bench and table, various styles of hats, a "warbag" and pouch for personal gear, reading material, and cooking utensils.

Complementing the principal exhibit sections are an eight-minute film clip of a fall roundup and cattle drive on the 96 Ranch, maps, and still photographs.

The curator of the exhibit is Richard E. Ahlborn of the Smithsonian's Community Life Division; Deborah M. Bretzfelder designed the presentation layout. The director of the field project for the Folklife Center was Howard W Marshall.

BUCKAROOS IN PARADISE
Exhibit Publication

The excerpts and photographs on these pages were taken from the 120-page publication *Buckaroos in Paradise: Cowboy Life in Northern Nevada* prepared by the American Folklife Center to accompany the exhibit of the same name on display at the National Museum of American History. The richly illustrated publication rounds out the exhibit portrait of buckaroo life in Paradise Valley through a detailed essay on certain aspects of contemporary buckaroo life and the development of that style of life, followed by a catalog for the exhibit artifacts.

The publication essay "Buckaroos: Views of a Western Way of Life" by Howard W. Marshall opens with a brief description of the region and a short history of Paradise Valley. From the start, the valley had both family and corporate ranches. In the early days large numbers of buckaroos were hired on all ranches, while today it is the corporate ranches who use most of the hired labor and help keep buckaroo traditions alive. The essay examines such subjects as the Spanish influence on the terminology of the buckaroo trade, and outlines the broad range of skills and abilities needed to manage livestock, create and maintain horsegear and other equipment, make hay, paint fences, and bake biscuits. It delves into some of the customs and attitudes which determine buckaroo dress, describes the line camp cabins and bunkhouses, and tells something about what buckaroos think of their lives.

A complete list of exhibit artifacts prepared by Richard E. Ahlborn follows the essay. Grouped into the three main exhibit topics, "Background to Buckaroo Life," "Tools and Crafts," and "Bunkhouse," the artifact entries are listed under subtopics such as "costume," "foodways," and "saddlery." Each entry gives a description of the item and approximate date when it was produced, with measurements and other information. The publication is generously illustrated with photographs of buckaroos at work and during their free time, of valley ranches, and line camps, historical photographs, and pictures of many of the exhibit artifacts.

The catalog was published through the Center's Elizabeth Hamer Kegan Fund, greatly assisted by a generous donation from the Garvey Kansas Foundation of Wichita, Kansas.

Buckaroos at a bar in Paradise Valley.

Tex Northrup.

Buckaroos in Paradise: Cowboy Life in Northern Nevada can be purchased for $7.95 from the Information Office sales counter at the Library of Congress, and by mail from the Information Office, Library of Congress, Washington, D.C. 20540.

In the Great Basin range cattle industry, the vaqueros came first—not Anglo or black cowboys, but Hispanic California horsemen. In the Spanish colonial days before the cattle business developed, vaqueros worked mostly for hide and tallow companies in California. Later, as Anglo ranches and herds were being built up, the European-American pioneers employed Mexican vaqueros, and the vaquero traditions of horsemanship, equipment, and language greatly influenced other working cowboys. By the time the open-range cattle business reached its heyday in the generation after the Civil War and family and corporate ranches were thriving in northern Nevada, *vaquero* was the word used for *cowboy*. The legacy of expertise imparted by the oldtime vaqueros lives on in Paradise Valley, in the riatas and horsegear made by traditional "rawhiders" like Frank Loveland and the everday use of Hispanic California-style, center-fired saddles with "taps" covering the stirrups.

Vaqueros were probably not a year-round fixture of the local scene in the early days in northern Nevada. They drove herds into the territory, providing breeding stock for ranchers, but the earliest farmer-ranchers did not or could not use many hired riders. Families helped neighboring families with cooperative labors, and the community's different herds of cattle "ran in common" on the open range. The first full-time, wage-earning vaqueros were probably employed by the big companies that for different reasons bought out small ranches in the county, slowly acquiring title or control of huge tracts and many small ranches that became "headquarters," foreman's homes, or buckaroo camps. Outfits like the Milpitas Land and Live Stock Company (with holdings in California, Nevada, and Idaho), Miller and Lux, and the butchering firm of Godchaux and Brandenstine (with headquarters in the San Francisco area), typified the large corporations that were influential alongside the family ranches in Nevada's growth. In time, the absentee-owned companies of the early days and later locally run corporations like the McCleary Cattle Company were bought out by corporations like today's Nevada Garvey Ranches, Inc., with head offices in Wichita, Kansas.

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Buckaroos live most of the year in some sort of house on the home ranch, but those who work for the big corporations spend weeks at a time out on the rangelands tending the cattle. They go to and from the camps in trucks, hauling horses, equipment, and supplies as they go. The buckaroo camps are without plumbing, electricity, or other luxuries of civilization. Working "on the mountain" and "on the wagon," many men like it that way. There is solitude, there is work, there is the land.

Many a long afternoon on the mountain (working cattle through the BLM or Forest Service grazing allotment) is spent in camp, when the day's work is done, and the hours are whittled away by an assortment of pastimes. Dave Hiller, a Nevada Vaca corporation cowboy in 1979, spent hours making horse gear from miscellaneous materials salvaged from the home ranch. The steel spurs he makes are not for the cases in the stores in town, but for his job. Bunkhouse furniture is homemade out of lumber high-graded from the ranch, and some buckaroos make their own riatas, macardies, and hackamores as well as lead ropes and other equipment. There is a great pride of workmanship in everything handmade, whether a piece of equipment is created from scratch or decorated to make it one's own.

COLORADO CONSULTANCY

The American Folklife Center has been assisting the Rocky Mountain Continental Divide Foundation in Colorado to do research and develop plans for an outdoor museum of high altitude life and work. The foundation, made up largely of residents of Summit County, Colorado, expects eventually to develop living history and other museum displays to interpret the southern Rocky Mountain region from northern New Mexico to southern Wyoming, with the high country of Colorado's Middle Park at the heart.

Center staff member Howard W. Marshall is assisting the foundation in the planning and design of the future museum. During August he conducted two weeks of fieldwork in the Blue River Valley area of Colorado, working in and near the towns of Frisco, Dillon, and Kremmling. The brief exploratory field visit was intended to locate resources for the development of the museum and to help the foundation implement productive research techniques. Accompanying him were three interns who exchanged their research and interviewing services for the experience of participating in the field project: Elke Dettmer, a folklore graduate student from the University of California at Berkeley, Barbara Orbach, a former intern in the Archive of Folk Song now studying at UCLA, and Ron Emrich, training in historic preservation at Columbia University. Local services and assistance were provided by John D. Farr of Summit County, representing the foundation.

Throughout their two-week field trip Marshall, Dettmer, and Orbach documented traditional architecture and material culture on several pioneer ranches in the 9,000-foot Blue Valley. They also interviewed local residents about ranching history and aspects of regional folklife, such as hay meadow irrigation techniques, homemade snow skis, traditional German cooking, and construction of log houses and outbuildings with lodgepole pine. The team was in the valley during the haying season and was able to photograph the mowing and traditional hay stacking procedures on the Knorr Brothers ranch from start to finish. Emrich conducted archival research on the fieldwork area in Denver.

The Rocky Mountain Continental Divide Foundation plans to continue field research to establish a broad documentary base of information before the museum master plan is completed. Marshall spoke to the Rocky Mountain Folklore Caucus at the October meeting of the American Folklore Society in Pittsburgh about his work, and is preparing a report for presentation to the foundation.

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